The Report Committee for Ekin Levent
Certifies that this is the approved version of the following report:

First 100 Days:
A tabletop game for open-minded political conversations

APPROVED BY
SUPERVISING COMMITTEE:

Supervisor: Carma Gorman

Co-Supervisor: James Walker

Paul Toprac

First 100 Days:
A tabletop game for open-minded political conversations

by

Ekin Levent

Report

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Dedication

To my first playmate, my brother, and Blake, the first person I have known who never forgets to play.

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Last, but certainly not least, I thank the Fulbright Commission for making a dream come true and believing in the transformative power of design by granting me the scholarship that enabled me to study in the US.

Abstract

First 100 Days:
A tabletop game for open-minded political conversations

Ekin Levent, M.F.A.

The University of Texas at Austin, 2018

Supervisor: Carma Gorman

Co-Supervisor: James Walker

The 2016 presidential election that resulted in the presidency of Donald J. Trump has increased the ideological polarization between people in the United States. Today, Americans find having political conversations with someone who holds opposite political beliefs frustrating, and often report finding that they have even less in common with the person than they expected after having a political conversation with them.

First 100 Days is a tabletop game that makes it possible for people of different ideological stripes to have open-minded conversations with one another about President Donald J. Trump's first hundred days in office. In the game, players create headlines with a left, right, centrist, or "fake news" spin in response to Trump's tweets about events that unfolded during those first hundred days.

The cards that players use to construct these headlines contain words derived from converting a Kaggle open-source dataset of news headlines and RSS feeds dated between 2016 and 2017 into a text document, filtering it to eliminate irrelevant content, and "text

mining" it in RStudio to determine which words were used most frequently in headlines/RSS feeds between January 20 and April 29, 2017, the president's first hundred days in office.

Keywords: tabletop game, card game, social change, politics, news headlines, game design, media bias, journalism, communication

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INTRODUCTION

In August 2016, when I first arrived in the United States as a Fulbright Scholar to attend the MFA program in Design at the University of Texas at Austin, the coming presidential election was one of the main topics of conversation. The Fulbright orientation staff frequently mentioned that it was important to keep an eye on the election because the candidates' rhetoric would help us better understand the country and the tensions dividing it. As the Pew Research Center's June 2016 report "Partisanship and Political Animosity 2016" concluded, "The 2016 campaign is unfolding against a backdrop of intense partisan division and animosity. Partisans' views of the opposing party are now more negative than at any point in nearly a quarter of a century"[1] (fig. 1).

The same research center published another report in October 2017, almost a year after the 2016 presidential election, stating that political divisions between Republicans and Democrats on subjects such as government, race, immigration, national security, and environmental protection "reached record levels during Barack Obama's presidency," but that "In Donald Trump's first year as president, these gaps have grown even larger"[2] (fig. 2). Moreover, according to a survey conducted between August 15 and 21, 2017, both Republicans and Democrats "say their friend networks are predominantly made up of people who are like-minded politically".[3]

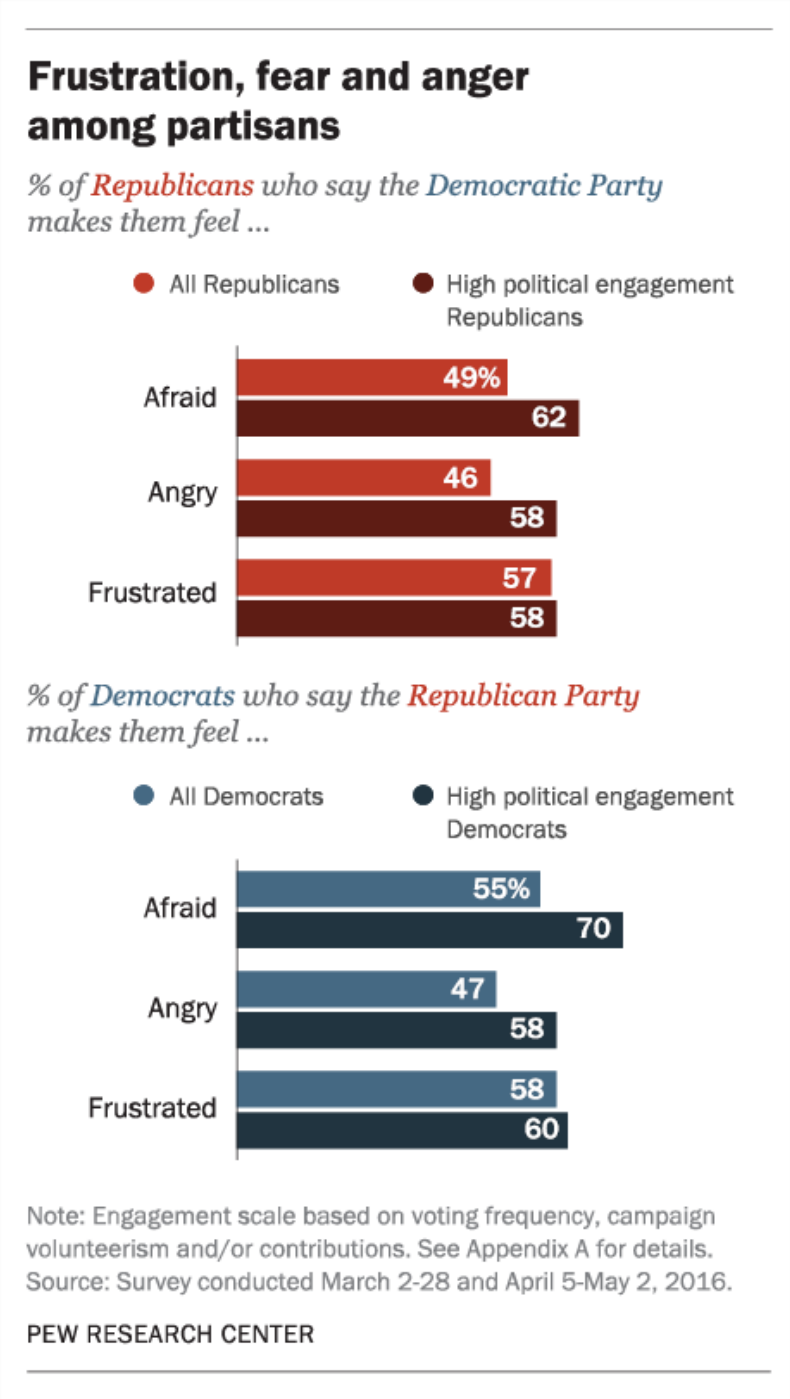

Figure 1. Pew Research Center. Partisanship and Political Animosity, 2016.

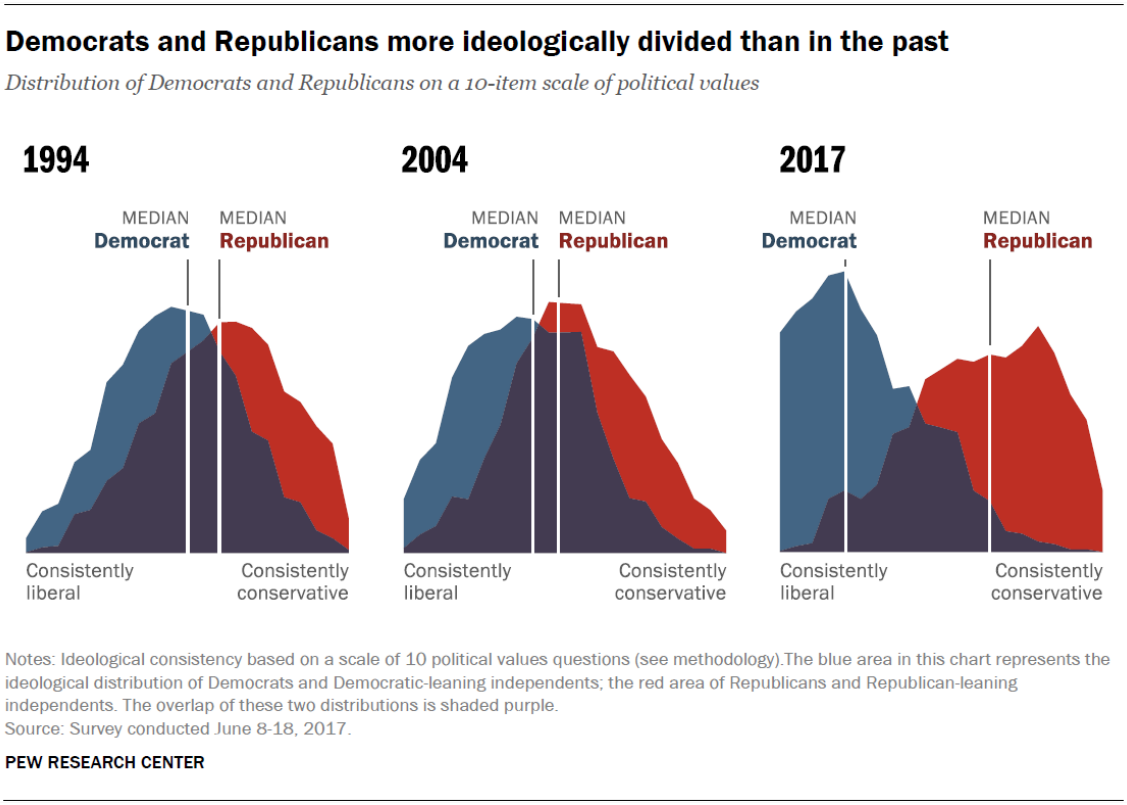

Figure 2. Pew Research Center. The Partisan Divide on Political Values Grows Even Wider, 2017.

In his book *Bowling Alone: The Collapse and Revival of American Community*, Robert Putnam points out the importance to a democratic society of citizens' social networks (aka "social capital") and political and civic participation.[4] He argues that the data shows that Americans are not literally or metaphorically "bowling together" anymore: they are either watching TV, spending their leisure time alone, or communicating with people in informal contexts (schmoozing), which means that they engage as friends rather than as citizens.[5] Although Putnam's book offers an analysis of US culture prior to the rise of social media, his points are still valid—perhaps more so—today. He argues that

"community bonds keep individuals from falling prey to extremist groups that target isolated and untethered individuals,"[6] or, in other words, that social isolation leads to political extremism. He also argues that civic engagement with people is crucial to the survival of democracy.[7]

While isolation, generally, poses a social risk, so, too, does living in an "echo chamber"[8] in which the only communication you have is with people who think alike. Social media makes it easier for people to live in "filter bubbles"[9] of this sort, and in fact, some algorithms encourage it. In 2001, it was a personal choice to remain in certain online groups or to read news from different sources, whereas in 2018, algorithms of large corporations often suggest groups and show results and news feeds that are aligned with the interests expressed in users' own social media feeds. Although there are studies on online users' behavior that suggest that the effects of these "echo chambers" have been over-estimated,[10] it is also clear from the 2016 election that algorithms can easily be used to manipulate the news. In his 2011 TED talk "Beware online 'filter bubbles'",[11] Eli Pariser explains how the control of information flow has shifted from human gatekeepers to algorithmic ones. According to a 2015 in-house filter-bubble study, Facebook researchers learned that the algorithms that the company uses *do* keep people in political bubbles, although they claimed that the effect is "very small". The research team also argued—perhaps a bit disingenuously—that "The power to expose oneself to perspectives from the other side in social media lies first and foremost with individuals."[12]

When exposed to the ideas of the opposite side, however, most Americans experience negative feelings. Data from the Pew Research Center's June, 2016 report "Partisanship and Political Animosity 2016" shows that almost half of the respondents found it stressful and frustrating to talk about politics with people with whom they disagreed, and that after the conversation, they felt that they had less in common than they

initially thought[13] (fig. 3). Some studies, however, suggest that interpersonal political disagreements can play a crucial role in the process of opinion formation, and are therefore valuable for democratic outcomes. A 2016 study by Jeffrey Lyons et al. found that interpersonal disagreement encourages people to seek information or at least increases their interest in doing so, while agreeableness decreases it.[14]

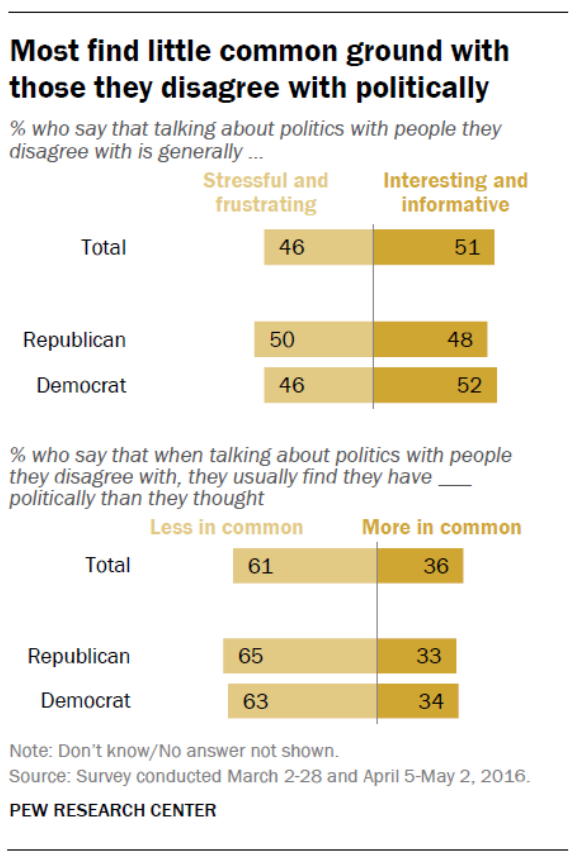

Figure 3. Pew Research Center. Partisanship and Political Animosity in 2016. 22 June 2016.

In light of Lyons' study, it seems clear that one way to reduce the socially divisive effects of the polarization of American politics would be to encourage people of different political stripes to talk to one another about politics. But finding a way to overcome

people's tendencies toward social isolation, their prejudices about people of differing political parties, and their discomfort about disagreeing with others presents a challenge.

RESEARCH

Why design a tabletop game?

> "[…] we all have aspirations and fantasies that do not find ways to be expressed in everyday life. Censorship and fear of making oneself ridiculous, as well as the awkwardness of showing yourself vulnerable are huge. Often things that are part of us and had not been thought about but we weren't able to externalize, arise through works of fiction."[15]

The idea of designing a game to address political polarization occurred to me during an Applied Drama & Theatre course at the University of Texas at Austin. I started thinking about how to create a safe space for individuals to have open-minded political conversations without feeling what Rodrigo Benza Guerra characterizes above as "the awkwardness of showing yourself vulnerable." In his well-known book *Homo Ludens,* Johan Huizinga describes the primary characteristic of play as being "free, [is] in fact freedom".[16] That is because all play activity is voluntary: if it is coerced, it can't be categorized as play. Huizinga also argues that "play is not 'ordinary' or 'real' life."[17] The more recent literature on the topic of play describes this second characteristic as "the magic circle." Psychologist Michael Apter summarizes this circle as the experienced play-state which "stands between you and the 'real' world and its problems,"[18] therefore creating a zone in which one feels no harm can occur. It occurred to me that creating a "magic circle" or alternate world through play—a game—might provide a safe environment for Americans from different political perspectives to have political conversations with each other. If the real world wasn't offering a solution, could an alternate one be a remedy?

PLAYING GAMES TO BUILD COMMUNITY AND TRUST

Another reason that a game seemed like a feasible solution to the problem of political polarization is because games require players to trust one another, and building trust seems important to do in an era when only one in three Americans believe that other people can be trusted.[19]

In *Bowling Alone* Putnam starts his book by describing the dissolution of a bridge club, a civil rights organization, and a charity to demonstrate how the decrease of social capital has affected the civic and social life of American communities. He categorizes the ways in which Americans connect with their communities as either formal or informal.[20] He considers membership in political parties, civic associations, churches, and unions to be formal connections, and membership in game-playing groups to be informal connections. However, although informal, games are not played without pre-established rules and those rules are the basis for the formation of trust.

In his definition of gaming as "the establishment of the intention of playing well together," Bernard De Koven talks about the feeling of safety, trust, and familiarity that game-playing generates. He claims that people need some level of guarantee that no matter what happens they are not risking more than they are willing to.[21] Moreover, he adds that the more safe people feel, the more willing they are to play the game. However, familiarity is a prerequisite for most people to trust each other enough to play in the first place. De Koven suggests that if the players are all playing a game that they are familiar with, "chances are that through playing the game together [they] will be able to establish some minimal basis of trust".[22]

So who is it that we establish this trust with? De Koven defines the "play community" as follows:

> By empowering each other to create new conventions, by establishing guidelines, we assure each other of a common intention and mutual respect for the willingness to play, for the need for safety and trust. We need to recognize that these guidelines are fragile and fictitious, despite all the legislation we went through to be certain they were mutually held. The only real assurance we have lies within the community of people with whom we are playing.[23]

De Koven elaborates by arguing that when people become adults, they play games because they enjoy the games themselves, as opposed to playing games only with their friends, as children do. But De Koven also underlines the power of the ability of the play community to create their own conventions—such as "in-house" rules—instead of strictly adhering to the official rules of the game. He claims, "Because we have played well together, because we have played so many different kinds of games together, we have become familiar enough with each other to allow our trust to reside not in any particular agreement but in the community itself."[24] In other words, playing games together can help a group of people learn to trust one another.

Through this first part of my research, I concluded that games had the potential to cultivate an environment of trust among players in which it was safe to disagree through non-violent means of communication. Since trust is a product of familiarity, I wondered what would happen if the content of the game was familiar, albeit controversial: would familiarity alone be enough overcome partisan biases and mutual distrust/dislike?

PLAYING GAMES TO OVERCOME PREJUDICES

In addition to building community and trust, research also suggests that games can help people overcome prejudices. An experiment involving male Israeli-Jewish and Palestinian-Arab youth showed that experience with a tabletop game interface produced "at least a short-term shift of attitude toward the other."[25]

In the study, the researchers conducted an experiment with an interactive tabletop game interface called *Negotiation Table* that is "designed to support reconciliation of narratives"[26] of the Israeli-Palestinian struggle. The study provided a face-to-face setting with the aim of achieving a mutually acceptable outcome. The participants then were made to co-narrate real-life situations in which they expressed themselves while also listening to others. The most important part of the study was making the disagreement points explicit to both sides, so that instead of "vague feelings of conflict and detachment"[27] the participants were encouraged to achieve a narration in which both viewpoints were acceptable. The researchers reported that 80% of the Israeli-Jewish and 85% of the Palestinian-Arab participants indicated that they were satisfied or very satisfied with the narratives that they co-narrated.

What I learned from my research was that games can help cultivate an environment in which it is safe to disagree, and in which disagreement can occur through non-violent means of communication, so that people do not feel threatened and all parties can experience the maximum benefit from the interaction. Moreover, I learned that co-narration of a conflict can produce positive attitudinal shifts. I decided that a game that *encouraged* players to express different political perspectives—and rewarded them for doing so—would be a good way to foster political conversation and also to highlight the issue of media "spin." To that end, I decided to create a tabletop game that would promote narrating news events from different political/media perspectives.

Why a tabletop game rather than an online game? Because tabletop games provide a physical proximity between players and make the rules of playing well together more explicit, unlike the online games in which players can just leave the game. Since tabletop games are physical objects that need to be carried it also requires some sort of pre-agreement between the players on playing a game that promotes what Salen and Zimmerman called a "metagame." "Metagaming refers to the relationship between the game and outside elements, including everything from player attitudes and play styles to social reputations and social contexts in which the game is played."[28] Game designer Richard Garfield develops the concept by dividing it into four categories:

1. What a player brings to a game
2. What a player takes away from a game
3. What happens between games
4. What happens during a game other than the game itself[29]

In the case of tabletop games, numbers 1 and 4 are particularly important because of face-to-face interaction. In online games, players just bring themselves to the gameplay whereas in a tabletop game at least one player provides the physical game, or, in cases like *Magic: The Gathering*, all the players need to bring game pieces so that the gameplay can occur. In an online game what happens during a game other than the game itself remains virtual and most of the time gamers don't see each other. On the other hand, in a tabletop game, there is room for physical interaction, interpretation of body language and a potential for further conversations about the game even after the gameplay.

WHAT KIND OF POLITICAL GAME? ANALYSIS OF EXISTING TABLETOP GAMES

Next, I investigated existing tabletop games to analyze both their gameplay mechanisms and to figure out how to differentiate my game from those already on the market. One of the most popular examples of a communication-based game on the market today is *Cards Against Humanity*. However, *Cards Against Humanity* doesn't focus on a particular category or topic; rather, it has a fill-in-the-blank type prompt for which players choose answers from randomly drawn cards in their hands. Players usually aim to be the most entertaining (fig. 4), rather than the most accurate.

Figure 4. Example pairing from the *Cards Against Humanity* game. Image by Amanda Kooser/CNET.

Buffalo, on the other hand, challenges players to think about how they categorize and often stereotype people in daily life (fig. 5). The gameplay is as follows:

"Have someone flip over one card from each color deck face up onto the table. All players immediately race to think of, and shout out, the name of a real person or fictional character who matches the descriptors on the cards. The first player to name a match takes the matched cards. When the decks run out, the player with the most cards wins. Whenever the group finds itself Buffaloed by the cards on the table and unable to make a match, someone adds another card from both decks to the table".[30]

Figure 5. *Buffalo* card game. "Buffalo: The Name Dropping Game." *Tiltfactor*, http://www.tiltfactor.org/game/buffalo/. Accessed 3 May 2018.

Although *Buffalo* offers a more critical perspective than *Cards Against Humanity* and arguably prompts players to acknowledge their own (and others') biases, it takes aim at "gender bias and broadening participation in STEM" rather than at partisan politics.[31]

Trading Races, another socially conscious multiplayer card game,[32] encourages players to have a dialogue about notions of blackness by comparing black people from different industries (fig. 6). Though tackling a broader topic, *Trading Races,* like *Buffalo,* targets a niche rather than speaking to a broader audience, and non-black individuals may not feel safe to let themselves be vulnerable on a historically and culturally sensitive topic, since it requires players to speak their mind when they are trying to prove the level of blackness of their chosen card.

Figure 6. *Trading Races* card game. Kenyatta Forbes. "Trading Races." *Kickstarter*, Accessed 3 May 2018.

In the case of tabletop games specifically addressing American electoral politics, existing examples offer gameplay that is based on fixed narratives—mostly about the election process, or about history—that requires players to have a considerable amount of knowledge to be able to enjoy the game. For example, the board game *1960: The Making of the President*, offers a gameplay within the fixed narrative of the presidential election, which requires a historical understanding of the American politics and interest in the electoral process to be able to fully enjoy the experience. So, too, do *Mr. President, Campaign Manager 2008,* and *Road to the White House*. *Diplomacy* and *Twilight Struggle,* on the other hand, focus on historical narrative and strategy, which limits the audience for the game from the outset because strategy games require longer uninterrupted game duration, a privilege that only a few of us have in the fast-paced twenty-first century.

THE GAME

First 100 Days, a tabletop game for open-minded political conversations

OVERVIEW

The game I designed, *First 100 Days,* is a tabletop game that makes it possible for people of different ideological stripes to have open-minded conversations with one another about President Donald J. Trump's first hundred days in office. In the game, players create headlines with a left, right, centrist, or "fake news" spin in response to Trump's tweets about events that unfolded during those first hundred days. During the gameplay, players literally spin a 3D printed top that symbolizes news "spin" or media bias.

THE CONCEPT AND RATIONALE

The concept of the first hundred days of a presidency being a predictor of its success goes back to 1933. It started with President Franklin D. Roosevelt's highly productive first hundred days in office, during which he passed 15 major bills through Congress,[33] which became a benchmark that has been invoked ever since to determine the effectiveness of a president. Although sometimes considered arbitrary, the concept has been used widely in the media. Since Democrats and Republicans have very different perspectives on whether or not President Trump's first hundred days in office were successful, I thought that focusing on the microcosm of those quite eventful first hundred days would be a good way to see how partisanship affected people's interpretations of events.

The idea for the game's key activity—creating news headlines—emerged from both the previous example of co-narrating a conflict and the importance of making oneself vulnerable on a sensitive topic. Since narration had been shown to serve as a successful

tool to overcome divergent narratives about a war conflict, I thought that it would be a good starting point to make people create headlines for the same event with different words, yet using the same media perspective determined by the spinning top. On the other hand, as a scholar with a communications background, I also wanted to underline the importance of knowing where the news is coming from.

While being vulnerable is in itself a hard task for many people, it is even more challenging in a time of deep partisan divides. To overcome this challenge I proposed the different media spins as a solution. Because it determines the perspective of the headlines *for* the players, they do not have to reveal their own biases unless they feel comfortable doing so, which helps create a safe space for game play. The top also challenges players to consider how someone of another political persuasion would understand an event, because it asks them to create a headline from a perspective other than their own.

The game consists of two main card decks, Tweet Cards and Headline Cards. For the content of the Tweet Cards, I have used a website that keeps track of Donald Trump's Twitter feed, *Trump Twitter Archive*.[34] Through the website's search function, I have filtered Trump's Tweets starting from his first day in the office, January 20, 2017, to the last day of his "first hundred days," April 29, 2017. Then I have exported the filtered data as a .csv file to design the Tweet Cards.

Headline Cards that players use to construct the headlines contain words derived from converting a Kaggle open-source dataset[35] of news headlines and RSS feeds dated between 2016 and 2017 into a text document, filtering it to eliminate irrelevant content, and "text mining"[36] it in RStudio to determine which words were used most frequently in headlines/RSS feeds between January 20 and April 29, 2017, the president's first hundred days in office.

DESIGN PROCESS

After deciding on the name of the game, *First 100 Days*, the next step was to design the logo. From the beginning I have envisioned the logo to have either American flag colors or the political party colors of Republicans and Democrats: red and blue. The next step was to decide on the tone of the language of the logo. After various iterations (figs. 7–9), I decided on a logo with an overlapping blue and red circle (fig. 10), which symbolized both the conversation and the act of finding a common ground through the game. I didn't want any partisan associations on the logo that might discourage people from playing the game.

Figure 7. Iteration one.

Figure 8. Iteration two.

Figure 9. Iteration three.

Figure 10. Final logo with tagline.

I chose the Lamar Pen typeface for the word “first” because of the association of signatures with presidential authority (fig. 10). I selected the slab serif Jubilat typeface for the “1,” inspired by the numeral on the United States dollar bill (fig. 11), and also used Jubilat for “days” and for the Headline Cards because of its bold, newspaper-headline feel (fig. 12). The tagline is also Jubilat, but in a lighter weight. For the Tweet Cards, I wanted to emulate the look of online content, so I used sans-serif typeface Nimbus Sans (fig. 13).

Figure 11. The numeral *1* on a US dollar on the left; *1* from the First 100 Days logo on the right; the words *ONE DOLLAR* from a US dollar at bottom.

Figure 12. Examples of Headline Cards.

Figure 13. Examples of Tweet Cards.

Since Tweets have a horizontal format, I have designed the Tweet cards horizontally and added hashtags to help players' engagement with the content by giving them the opportunity to look up the original tweets, if they wish. The Tweet cards also state which day Donald J. Trump tweeted that particular message. For the Headline Cards, I used a small rectangular form that made it easy to move the cards around when trying to create the news headlines.

For the spinning top, I considered several options before deciding on the final 3D printed version modeled by my colleague Kira Street. First, I tried different types of dice; however, the mechanics turned out to be too static for the most exciting part of the gameplay. My second option was a circular spinning top, but this time the challenge was the hardship of determining which media spin came up since the top didn't stay still (fig.

14). I tried cutting the corners of the circular top which resulted in a very small game piece that didn't have any appeal to it. Finally, I decided to scale up the top and make the corners sharp. At Kira's suggestion, during the modeling process, we also decided to change the bottom of the top from a cone to a pyramid so that the top would land on a clear result after each spin (fig. 15).

Figure 14. The circular spinning top.

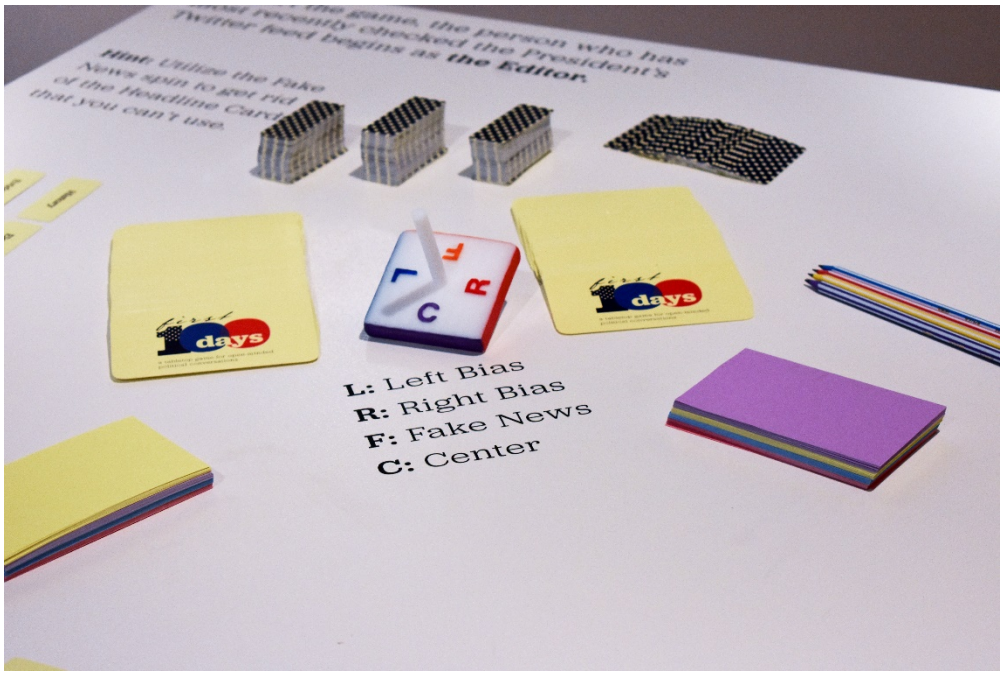

Figure 15. The final 3D print of the spinning top (at center) surrounded by other game pieces.

GAME RULES

Setting and developing the game rules has been the most time-consuming part of the design of the *First 100 Days*. In the beginning, before the game reached its final version as *First 100 Days,* the rules were designed to make players see logical fallacies in political arguments and news stories. One of the players drew a card and read it out loud, omitting the bold written word(s), while filling in the blanks with their own point of view (fig. 16). The rest of the players then guessed whether the statement was coming from a conservative or progressive perspective. Although the game play technically worked, the problem with this iteration was that it was too complicated and abstract. During the playtest sessions, players were confused about which part to omit and their statements only sometimes made sense (and were not that helpful in highlighting personal biases).

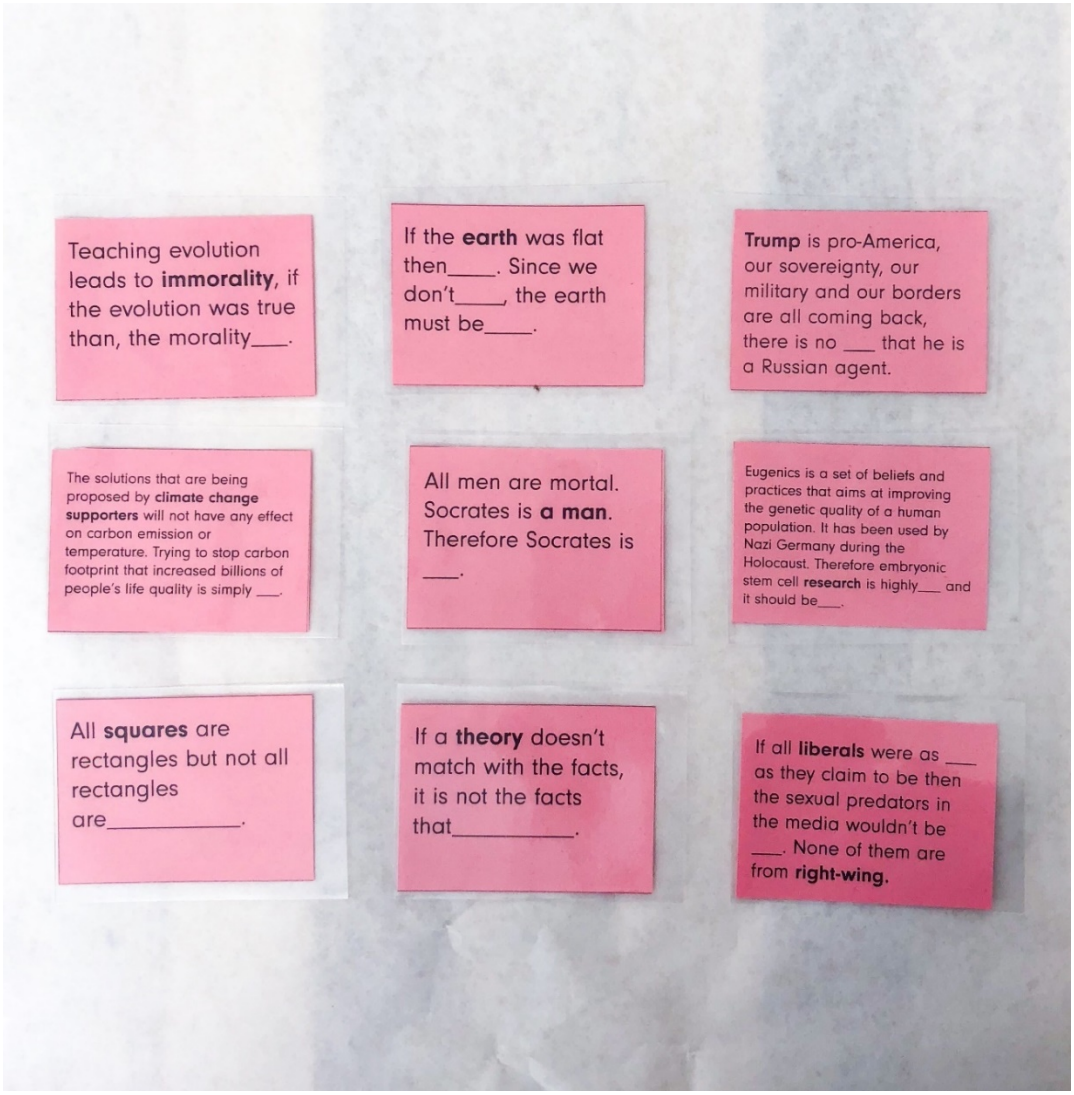

Figure 16. Early iteration of the game

After seeing that making people realize their own biases with a game is too confusing, I decided to reverse engineer the rules. First, instead of asking players to analyze biased statements, I made players *create* biased statements. Second, instead of expecting each player to deal with a different topic on each card, I made all players but one (The Editor) craft news headlines for the same event. Although they were all thinking about the same event, it was inevitable that each headline was going to be different and biased in its own way, not only because players' biases differ, but also because each player has differently, randomly drawn cards in their hand.

The game asks players to generate a news headline that responds to a Trump tweet using one of four different media spins: Left Bias, Right Bias, Center, and Fake News. While Left and Right Bias stand for the Democrat and Republic stances on taxes, immigration, abortion, military spending, healthcare etc., Center stands for the least biased, most fact-based news reporting. Fake News, on the other hand, functions as a game mechanic. When the Fake News spin comes up, players get a chance to get rid of the Headline Cards that they can't utilize while creating the headlines, and exchange them for new cards.

I developed the following rules of play to give the game its final structure:

Before starting the game:

Either set a timer for 30 minutes or decide how many rounds you want to play.

Each player will need scratch paper and pencils or pens.

Designate a scorekeeper who will tally players' points after each round.

1. To start the game, the person who has most recently checked the President's Twitter feed begins as the Editor.
2. The Editor draws a Tweet Card, reads it out loud, and places it face up on the table for players' reference.

3. The Editor spins the top to determine the media spin that players should strive for when creating their headlines.
4. Each player draws twelve Headline Cards.
5. Everyone except the editor has one minute to create a headline that reflects the content of the Tweet Card and the media bias determined by the top's spin, using as many of their Headline Cards as possible (players may change singular nouns and verbs to plurals, and vice versa, as needed). Players receive one point for each Headline Card they use. Players may add as many additional words as they wish to their headlines in order to make them coherent; however, players must deduct one point for every word they add that is not in their Headline Cards or on the chosen Tweet Card.
6. When the minute is up, players take turns reading their headlines out loud clockwise. The Editor picks the best headline, and the winner becomes the Editor for the next round.
7. After the round concludes, everyone draws back up to twelve Headline Cards.
8. The player with the highest score after the predetermined time or number of rounds is the winner.

The Exhibition

Displaying a tabletop game in a gallery space was challenging in terms of deciding whether the visitors should be able to interact with the game itself or not. At first, I wanted to create a home-like setting with a couch, an old TV, and a rug but later I decided to keep it simple so that the setting didn't overrule the game itself.

For the display of the *First 100 Days* at the Visual Arts Center at the University of Texas at Austin, I chose three chairs and a table from the University's Surplus Property. I tried to choose the chairs within the color scheme of the game's brand identity, however, limitation of the resources didn't allow me to do so. Instead, I had to choose darker colors that didn't perfectly match with the brand but still communicated the idea of the game being about the United States (fig. 17).

Figure 17. The red and blue chairs at the exhibition display.

I painted the table white so that it didn't distract visitors and kept the focus on the game. I also placed vinyl instructions on the table to encourage visitors to start interacting with the game (fig. 18).

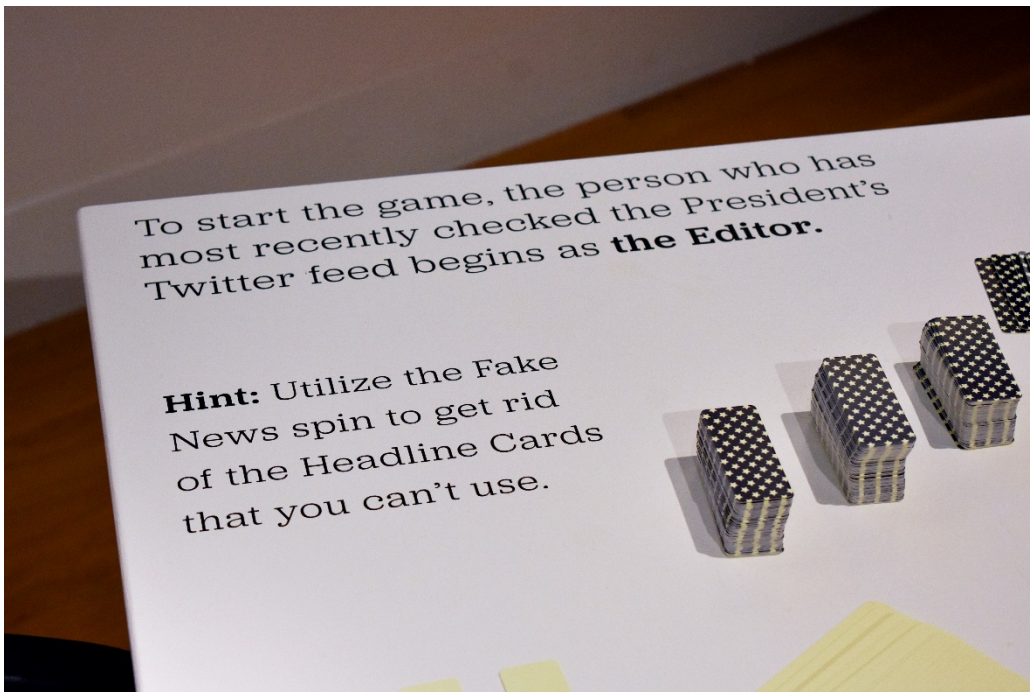

Figure 18. The vinyl instructions on the table at the exhibition space.

Another decision I had to make within the limitations of my budget was logo display. Since creating the logo out of vinyl wasn't possible and there were time restrictions, I decided to print a large-scale version of the logo to place next to the description of the game (fig. 19). Considering the crowd at the opening night of previous events, I also placed a pedestal next to the game description, so that visitors who didn't play the game at the table could still examine some of the game pieces.

Figure 19. The wall display at the exhibition.

The last but crucial addition to the display was the monitor next to the table, which showed a video explaining how to play the game (fig. 20).

Figure 20. The overall look of the display with monitor.

CONCLUSION

There were two main reactions to the game after the exhibition. A number of visitors thanked me for making a game for people to have open-minded political conversations and asked whether I was planning to commercialize the game or not. One of the main goals of designing *First 100 Days* was also to point out the importance of having conversations whether the game was played or not, so I was pleased with these responses, as they supported my belief that the game has achieved that goal. I have also had conversations with visitors who wanted to play the game, and I am excited about some upcoming game night plans with visitors to the exhibition who asked if they could play the game later. Although I hope to make the game available to the public, too, the commercialization process poses some challenges such as copyright and/or design patent applications and fees, production costs, and managing sales remotely from Turkey when the primary audience for the game is in the United States.

The most challenging part of designing *First 100 Days* was conceptualizing and designing it all on my own. The biggest takeaway from the process is that game design becomes much easier with a team. On the other hand, I have also seen that despite national and cultural differences, political discourse has great potential for becoming a universal tool for communication and design since the way politics work is essentially the same everywhere. I think that further research could explore the potential of political games for uniting people, despite the power of politics itself to create sharp divisions.

Endnotes

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[3] Ibid.
[4] Robert D. Putnam. *Bowling Alone: The Collapse and Revival of American Community*. Simon & Schuster, 2000
[5] Ibid.
[6] Ibid.
[7] Ibid.
[8] Metaphorical description of a situation in which certain ideas, beliefs or data points are reinforced through repetition.
[9] A state of intellectual isolation caused by personalized searches through website algorithms tailored to users interests.
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[36] A qualitative research method that enables highlighting the most frequently used keywords in a text or several text documents.

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